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## REPORTS.

ANGLIA. Zeitschrift für Englische Philologie. Unter Leitung von R. P. WÜLKER, herausgegeben von EWALD FLÜGEL und GUSTAV SCHIRMER. Band XII. Halle, 1889.

Editor Schirmer opens this volume with a note on James Sheridan Knowles' "William Tell" (pp. 1-12). A comparison of the play with the historical romance "Guillaume Tell" of Jean-Pierre Claris de Florian, convinces Schirmer that he has found the dramatist's chief source in the French romance.

Editor Flügel follows (pp. 13-20) with a contribution to the versions of the Pyramus and Thisbe legend. He reprints a prose version from Pepwell's "Boke of the Cyte of Ladyes" (1521), and a still earlier poetic one from MS 354 of Balliol College, Oxford,—a collection of legends, songs, etc., made chiefly by John Hyde at the close of the fifteenth or the beginning of the sixteenth century. The reader may in this connection be reminded of a recent dissertation: "Ursprung und Verbreitung der Pyramus- und Thisbe-Sage, von Georg Hart," Passau, 1889. In a "Nachtrag" (p. 631), it is stated that ll. 1-171 and 177-191 of the Balliol MS were taken from Gower's "Confessio Amantis."

J. Kail, in an article "Über die Parallelstellen in der angelsächsischen Poesie" (pp. 21-40), extends Sarrazin's lists of correspondences, and by widening the domain of observation in fearlessness of logical conclusions, arrives at inferences that are temperate and trustworthy by the side of the hasty declarations of the author of "Beowulf-Studien." These additional lists show that not only is the entire poetic product of Anglo-Saxon writers based upon the same thesaurus of expression, but that this is likewise true of the entire poetic product of the West Germanic world. Some cautious speculation is expended on the question of the origin, growth and historic distribution of this poetic vocabulary.

Max Friedrich Mann offers an exhaustive study of the authorities consulted by Scott in the writing of "Quentin Durward" and in the author's subsequent notes to the same. A surprising confirmation of the novelist's wide research in history and antiquarian lore is here made manifest. Mann promises to give at some future time an aesthetic valuation of Scott's method, in this instance, of shaping history into historic romance.

E. Koepfel, in continuation of his study of "Die Englischen Tasso-Uebersetzungen des 16. Jahrhunderts" (vid. vol. X, p. 494 of this Journal), considers the "Godfrey of Bulloigne" of Edward Fairefax (1600). Fairefax owes almost nothing to Richard Carew, but in language and figuration is a close follower of Spenser. He strives after a just reproduction of his original ("La Gerusalemme Liberata"), controlling with some success the difficulties of the ottava rima, but is betrayed by his imperfect knowledge of Italian. His mistransla-

tions are numerous and sometimes even grotesque; fancy and blind conjecture often serve merely to make conspicuous his feeble grasp of the foreign idiom. Moreover, it is common with him to exaggerate expressions of the original to extreme hyperbole, and in filling out his lines he is given to the coining of epithets—often very fitting ones; at other times he expands figures and allusions, or heightens the coloring of an incident. But Fairefax has not always availed himself of these more or less permissible and artistic devices in the construction of his numbers; in the course of his translation he gradually acquired the jarring mannerism of a mechanical multiplication of synonyms, particularly in triads, in which he outrivals Sir Robert Hazlewood himself. An illustration may be given:

“ Their captaine, clad in purple, and in gould,  
That seemes so fierce, so hardy, stout and strong . . .  
What can he do, (though wise, though sage, though bould),  
In that confusion, trouble, thrust and throng?”

The greatest variation from the original is due to the translator's exuberance in figuration; reflecting the classicity of the renaissance and the overflowing spontaneity of Elizabethan romanticism, and being withal a true Englishman and full of popular lore, he maintains throughout the first half of his work (his ardor wanes after that point) a freedom and amplitude which is characteristic, and for the most part pleasing enough. Prominent among the minor peculiarities of the translator's style here pointed out, is an excessive use of the auxiliary verb *to do*, a fashion not foreign to Spenser himself:

“ They sighing left the lands, his silver sheepe  
Where Hesperus doth lead, doth feed, doth keepè.”

Fairefax's translation of Tasso is a masterly reflection of the poetic style of his day and occupies an honored place in the archives of the Muses. Koeppl, in his closing paragraphs, traces the interesting history of this translation through the following centuries. In view of recent discussions it is worthy of note that Waller “owned” to Dryden “that he derived the harmony of his numbers” from Fairefax.

G. Sarrazin, in “Die Entstehung der Hamlet-Tragödie” (pp. 143-157), opens with new zeal the old question of the authorship of the Hamlet which preceded the first folio. Reasons are given in favor of the view that the early play was not written by Shakespeare, and the discussion is then restricted to a comparison of Hamlet with the plays of Thomas Kyd. The writer concludes “dass Shakespeare's Hamlet die bearbeitung eines verlorenen stückes von Kyd ist”; he has apparently not become aware of the hypothesis of W. H. Widgery, published ten years ago (vid. *Anglia* IV, Anz., p. 27 f.; and *Englische Studien* IV, 341 f.).

“Ueber die Entstehung des Angelsächsischen Gedichtes ‘Daniel,’” by Oscar Hofer (pp. 158-204), offers a careful consideration of an intricate problem. Hofer's conclusions are in a number of respects new and will meet with favor. The “Daniel” is to be divided as follows: Dan. A = ll. 1-279 (Dan. A<sup>1</sup>) and ll. 410-765 (Dan. A<sup>2</sup>); Dan. B = ll. 280-409 (with the subdivision ll. 280-362, the Prayer of Azarias; ll. 363-409, the “Canticum trium puerorum”). At least two authors, A and B, are therefore to be distinguished; it is possible

that the two parts of B are the work of two different hands (B<sup>1</sup> and B<sup>2</sup>). An additional writer is the author of the "Azarias" of the Exeter Book. The poet A found Dan. B—a poem complete in itself—joined it to his own composition (Dan. A<sup>1</sup>), and then closed the poem by the addition of Dan. A<sup>2</sup>. The "Azarias" embraces within its limits Dan. ll. 280-465; thus exceeding the limits of Dan. B, it must have been composed after Dan. B had been incorporated in Dan. A. The "Azarias" is, however, no less than Dan. B, a complete artistic treatment of the same theme, and it was composed by one who held in his memory Dan. B. It is, moreover, probable that the Azarias poet knew the "Daniel" in a copy not identical with that which was afterwards transcribed into MS Junius XI; it is at least certain that MS Junius XI was not his source. Dan. B is distinguished from Dan. A in being a paraphrase of the apocryphal portion of the third chapter of Daniel (vv. 24-90), but not as found in the Vulgate, but rather as it must have existed in one of the earlier Latin versions of the Septuagint. This passage gives the entire theme—the Prayer and the Canticum—both of B and of the Azarias poet. But the more immediate source of the Canticum was the *Breviarium Romanum*. As already indicated there is some ground for assuming a different author (B<sup>2</sup>) for the Canticum, for its structure is unique: Hofer believes it to be strophic, and accordingly prints the text in that form. The composition of the poems is referred to the Anglian literary period at the middle of the eighth century. These Northern poets were students of the Bible and of the Ritual, and were therefore of ecclesiastical rank. The Canticum reveals the superior artistic qualifications of its author. There appears to be some relation between A and the "Genesis": the older poem had apparently a strong influence on A. Hofer adds a chapter of "Beiträge zur Textkritik des Daniel" to which slight modifications are afterwards (p. 605) made by Lawrence.

Editor Flügel gives two instalments of "Liedersammlungen des XVI Jahrhunderts, besonders aus der Zeit Heinrich's VIII" (pp. 225-272 and 585-597). The text is reproduced of the songs contained in Add. MS 31922 (Brit. Mus.), a collection which is perhaps to be dated in the second decade of the sixteenth century; and of those of Royal MS, Appendix 58 (Brit. Mus.), belonging to the preceding decade. After these follow a reprint of Douce Fragments 94b, Douce Fragments 94, and the text of the songs in the unique copy of the little quarto "Bassus." Henry VIII is prominent among the authors of these songs. The texts are carefully edited, with critical notes and emendations, though Flügel's ultimate purpose in their publication does not yet appear; he however promises a consideration "über sprache, metrik und inhalt der aus der zeit Heinrich's VIII. überlieferten liederhandschriften."

The next article also relates to the time of Henry VIII: "Orthographie und Aussprache der ersten neuenglischen Bibelübersetzung von William Tyndale" (pp. 273-310), by Wilhelm Sopp. Fry's reproduction in facsimile of "The first New Testament printed in the English language (1525 or 1526), translated from the Greek by William Tyndale" (Bristol, 1862), is taken as the basis for this study. The vowels and the consonants are all separately treated in comparison with their values in Middle English.

F. K. Haase writes a dissertation on "Die altenglischen Bearbeitungen von Grosseteste's 'Chateau D'Amour' verglichen mit der Quelle" (pp. 311-374).

The writer's purpose is to compare the two Middle English versions—E<sup>1</sup> (edited by Weymouth), and E<sup>2</sup> (edited by Cook for the Camden Society)—with the original for the determination of three points: Wherein do the English poets agree with their original? What omissions, and what additions do they make? This comparison yields results which in an interesting manner characterize the two poets. E<sup>1</sup> reveals the closer adherence to the original text, and a translator possessing true poetic qualities: skill in form, love of nature, truthfulness of observation, attention to details, tenderness of feeling, and a creative imagination. Very different is the author of E<sup>2</sup>—the Monk of Sallay. He is less of a poet and more of a puritan. With a moral purpose in mind, he treats his original with the greatest freedom. He is a Langland, striving to serve the reform of manners; versed in Scripture, to which he adheres closely, and a discernor of the human heart. His adaptation of the original to this special key is accomplished with considerable skill, though with serious loss in poetic form and character.

In a communication entitled "Die 'Fata Apostolorum' und der Dichter Cynewulf" (pp. 375-387), Sarrazin first defends his view that the Anglo-Saxon poem "Fata Apostolorum" stands in close stylistic relation to the "Elene," and is therefore to be placed a short time before it in the order of composition. But this stylistic relation is closest between the "Fata Apostolorum" and the "Andreas" (p. 383); and Sarrazin's second argument is that the "Andreas" is not only the work of Cynewulf, but that the "Fata Apostolorum," which, as he maintains, was written immediately next to it, constitutes its real and fitting close. The order of composition was therefore: "Andreas," "Fata Apostolorum" (merely an epilogue to the "Andreas"), "Elene." At the close Sarrazin touches with ridicule inferences against his theory of the Cynewulfian monopoly in authorship. Wülker, who is opposed throughout this article, in a brief reply (p. 464) refuses to agree with Sarrazin's reasoning.

In a notice of Wendt's edition of Dickens' "Christmas Carol," J. Koch (Englische Studien IX, p. 344), comments on the meaning of the expression: "It might be a claw, for the flesh there is on it." C. Stoffel afterwards communicates to Koch a note on this construction of *for* (Englische Studien X, p. 188 f.), which leads H. Hupe, in the present volume of Anglia (pp. 388-395), to offer an essay on the preposition *for*; his judgment of Stoffel's explanation of the above construction being unfavorable. Stoffel, finally, makes an elaborate defense in the following volume of Anglia (XIII, pp. 107-115). Perhaps the end is not yet; at all events it is thought best to reserve all comment for the report of Anglia XIII.

Thomas Miller offers an interesting note on "The position of Grendel's arm in Heorot" (pp. 396-400). The passages of the *Béowulf* involved in the discussion are ll. 834 f. and 983 f. The evidence adduced is in favor of the view that "Grendel's arm was placed not *within* but *outside* Heorot." Miller proposes to read *under géalpne horn* (l. 837) in harmony with the compound *horn-géalp*, and translates: "He set the arm . . . down under the wide gable." The meaning 'gable or façade' for *horn* is carefully illustrated. It is therefore assumed that the monster's arm and hand were placed as a trophy against

the outside of one of the gables of the hall which formed that end of Heorot supplied with the entrance-door, and which faced the spectator as he advanced by the flight of steps leading to the entrance. This interpretation demands a consideration of the meaning of *on stapole* (l. 927). It is argued that the phrase means 'on the steps' and that "Hrothgar delivers his speech from the steps leading up to the hall, or [from] the landing at the top of the flight" (cf. ten Brink, "Béowulf. Untersuchungen," p. 63). The position and appearance of the trophy thus placed in view is described by Miller in the following words: "The shoulder is laid down by the door, the arm crosses the gablewall perpendicularly, and the hand with the fingers rises above the gable point. The hand is dead; the fingers fall forward and show the nails in front." In accordance herewith Miller reads *foran æghwylcne* (l. 985), regarding *æghwylcne* as in apposition to *fingras*: "They saw the fingers each to the front." Miller should not have overlooked Sievers' emendation of this passage (Beiträge IX 139); it gives a more plausible reading and does not contradict the desired interpretation. In like manner Miller might have maintained his argument without appealing to the improbable conjecture of *geapne horn* (l. 837); that *hrōf* is here the true reading is strongly attested by *stēapne hrōf* (l. 927) and *ofer hēuhne hrōf* (l. 984), if not also by *under hrōfe* (l. 1303), which Miller would change to *under hēofe*, 'amid the wailing.' In the treatment of Oswald's remains, as recorded by Bede (Eccl. Hist. III, ch. 12). Miller finds a striking parallel to the setting up as trophy and the subsequent removal (by Grendel's mother) of the arm and hand of Grendel.

In a previous report in this Journal (Vol. IX, p. 502) I had occasion to notice the translation, by Karl Lentzner, of an article published in the Athenaeum by John W. Hales. The propriety of reproducing articles is a matter of editorial choice, but it is the business both of editors and of translators to guard against misrepresentation in the manner of such reproduction. In the case referred to the reader was not made aware of Hales' rightful proprietorship. This instance is here recalled under the necessity of commenting on Lentzner's repetition of the same process in the preparation of his article entitled "Die Cotswold-Spiele und ihre dichterische Verherrlichung" (pp. 401-436). In a foot-note we are informed by Lentzner that Gosse's "Seventeenth Century Studies," and Grosart's edition of the "Annalia Dubrensia" ("Occasional Issues of Unique and Very Rare Books," Vol. V) "meinem aufsatze zu grunde gelegt sind,"—an acknowledgment that is altogether misleading, for, exclusive of the notes, Lentzner is not the author of even a line of the article published over his signature. The form of an original article is here given to a translation into German of Gosse's chapter on "Captain Dover's Cotswold Games"; to this Lentzner has supplied bibliographical foot-notes. Lentzner's readers will therefore be surprised when they are told that "ich," throughout this article corresponds to "I" of an original, and that it refers to Mr. Gosse. More surprising, if possible, will be found that mystical shifting of relations which enables Lentzner, in the midst of a sentence (p. 417, line 3), to refer to Mr. Gosse as "ein moderner Kritiker." As an appendix to this article Lentzner joins "Proben aus Dover's Annalen"; for this he is indebted to Grosart's print, carefully compared (as is stated at page 413, note 3) with the other printed editions. The foot-notes are all taken *verbatim* from Grosart, though the source

of only a few of them is indicated. Further comment is certainly not required to caution Lentzner against further continuation in such flagrant violation of the rights of authorship.

Karl Luick adds another instalment to his studies in Middle English metre: "Zur Metrik der mittelenglischen reimendalliterierenden Dichtung" (pp. 437-453). The first division of the article treats the scansion of the short lines which, in groups, so commonly constitute the close ("Abgesang") of Middle English strophes. The view maintained is that these short lines are, as Schipper has set forth, native epic half-lines; but Schipper has given no explanation of the obvious rhythmic individuality of the last line in these groups: Luick's argument is therefore intended to show that there is here a persistence of the structural difference between the first and second half-lines of the old epic verse. The four lines (preceded by a "bob") which close the strophe used in the "Susanna" (Schipper, I 219 f.), for example, are epic half-lines, but with this new distinction urged by Luick, that while the first three represent the tradition of epic first half-lines, the fourth, in its curtailment of rhythmic liberties, is the survival of the epic second half-line. This scansion applies to such poems as "The Romance of Sir Degrevant," where the short lines alone make up the strophe. In the fifteenth century these lines have succumbed to the regularity of movement in accentual verse, and therefore assume four and three accents respectively. In the second division, "Der einfluss des endreims auf die rhythmik des verses," the revival of Type C is shown to have been especially helpful in combining alliteration and rime. The last division, "Zu 'The Awntyrs of Arthure,'" contains strictures on Lübke's treatment of the endings *-e*, *-es*, *-ed* in metre.

Editor Flügel (pp. 454-459) publishes and annotates a letter dated Concord, 30 April, 1843, which Emerson addressed to Charles Stearns Wheeler, the Cambridge tutor who assisted Emerson in editing the works of Carlyle. Wheeler received this letter while visiting in Europe, seeking restoration from the disease to which he was destined to yield up his life at Leipzig on the 13th of June, 1843. At Leipzig he had become intimate with Dr. Johann Gottfried Flügel (the grandfather of editor Flügel), then the American consul, and gave to him, in token of this relation, the above manuscript letter. The letter is particularly interesting because of the persons named in it: William Ellery Channing, Elizabeth Hoar, Hawthorne, Thoreau, Alcott, Margaret Fuller, Horace Mann and others, are the subjects of bits of personal news; the "Dial" and "Brook Farm" are also prominent topics of interest. Flügel is thus induced to add a few notes, chiefly biographical. The following suggestions may be added: A careful characterization of Wheeler is contained in a letter from Thoreau to his sister Helen (Ticknor & Fields, "Letters," July 21, 1843). In Higginson's *Life of Margaret Fuller* ("American Men of Letters" series), p. 138, some remarkable things are said of Robert Bartlett. "Mr. Bradford" may have been Samuel Bradford, whom Cabot, in his *Life of Emerson*, mentions as having attended Emerson's graduation in 1821. "Wright" is Charles Wright, who in 1842 came from England with Alcott and Lane (vid. Appleton's *Encyclopedia*). A memoir of G. P. Bradford appeared in the N. Y. "Tribune" for the 1st of March, 1890. He was a class-mate of G. Ripley (Harvard, 1825), and in his earlier days a "delighted resident" at Brook Farm.

Sattler continues his "Englische Kollektaneen" by citations of the use of *journey, voyage, travel(s)* (pp. 460-463).

H. Logeman, in continuation of his "Anglo-Saxonica Minora," publishes (pp. 497-518) "a series of [Anglo-Saxon] prayers and confessions" from two MSS of the Brit. Mus., Royal 2 B. V. and Tiberius A. 3. For "Berichtigungen" vid. Anglia XIII, p. 244.

F. Holthausen contributes two notes in which the influence of Petronius on Ben Jonson and on Middleton is made manifest. In "Die Quelle von Ben Jonson's Volpone" (pp. 519-525) the view is defended "dass der englische dichter die idee und mehrere episoden seines dramas dem satirischen schelmen-roman des alten Römers verdankt." And in the second note, on Middleton's "No Wit, no Help like a Woman's" (pp. 526-527), attention is called to a significant correspondence between Weatherwise's arrangement of his guests at table according to the twelve signs of the zodiac, and a passage in "The Supper of Trimalchio."

H. Logeman contributes "Stray Gleanings" in Anglo-Saxon (pp. 528-531). He first considers the gloss "Caluarium, caluuerclim" found in Sweet's Oldest English Texts, p. 49; Wright-Wülker 12, 14 [and now in Hessels 30, 257]. It is proposed to read *caluuerclinc*, *-clinc* being viewed as a doublet of *hlinc*, 'a hill, rising ground.' He next considers *stoicorum* glossed by *stærleornera* (Haupt's Zeitschrift XI 503b), and connecting *stoicorum* with *στοιχείον*, he confidently concludes to regard *stærleornera* as a blunder for *stæfleornera*. Holthausen (p. 606) objects to this interpretation of *stoicorum*, and maintains that it is a scribal error for *storicorum* = *historicorum*, and that therefore *stærleornera* is to be retained. Several slight emendations of an Anglo-Saxon text published by Kluge in Englische Studien VIII 474 are next offered, and finally Logeman defends *gærd* as a gloss of *herbam* (Wright-Wülker, p. 100, l. 44); *gærd* = *græd* = Mercian *gred*.

"Die präsentischen Tempora bei Chaucer" (pp. 532-577), by A. Graef, is a detailed and somewhat psychologic study, which is valuable for English grammar in general. One of Graef's results is that in Chaucer's usage the present tense is no longer a true future (p. 574); any special reference to the future is not therefore found in *ben* (A.-S. *bēom*).

W. Heuser, in reply to Fischer's criticism (Anglia XI, p. 175 f.), admits that there is insufficient ground for dividing the St. Edith between two authors, but he adds a number of restrictions to Fischer's paragraphs on phonology.

John Lawrence (pp. 598-605) offers "a few remarks on Prof. Stoddard's article on the Codex [Junius XI] . . . ; a few additions to the collation of Exodus and Daniel by Prof. Sievers in Haupt XV 459; . . . a list of instances in which Grein's edition of these poems varies from the MS without attention being called to the fact in the foot-notes; . . . a list of similar variations in the latest independent edition of the Exodus, viz. that by Prof. F. Kluge (Angelsächs. Lesebuch, pp. 85-96); and . . . a few comments on the textual suggestions by O. Hofer."

Prof. Wülker publishes two fragments of the metrical romance "Partanope



of Blois" (pp. 607-620). His remarks with reference both to these fragments themselves and to the Middle English version in general, and his expression of the hope to stimulate some one to the preparation of a new edition of the work, would all have been modified by an examination of Felix Weingärtner's dissertation: "*Die mittenglischen Fassungen der Partonopeussage und ihre Verhältnis zum altfranzösischen Originale*," Breslau, 1888. The reader may be referred to *Englische Studien* XIV, p. 435 f. for Kölbing's note on Wülker's article.

Book Notices and Reviews will be found at pp. 205-224, 465-496, and 621-631; with the opening of the next volume this department has been transferred to a separate publication: "*Mitteilungen aus dem gesammten Gebiete der englischen Sprache und Litteratur. Monatsschrift für den englischen Unterricht. Beiblatt zur 'Anglia.'*" The first number of the "*Beiblatt*" appeared in April, 1890.

JAMES W. BRIGHT.

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GERMANIA. Vierteljahrsschrift für deutsche Alterthumskunde. Herausgegeben von OTTO BEHAGHEL. Wien, 1889-90.

E. S. Walter begins the thirty-fourth volume with an article, "*Über den Ursprung des höfischen Minnesangs und sein Verhältniss zur Volksdichtung*," in which he controverts the opinion of K. Burdach (*Zeitschrift f. deut. Alterthum*, XXVII), of R. M. Meyer (*Zs. XXIX*) and A. Berger (*Ztsch. f. d. Phil.* XIX), that prior to the rise of the courtly amatory lyric poetry, in the middle of the twelfth century, there existed in Germany a well developed popular love-poetry, out of which the former grew and to which it became indebted for most of its essential qualities. Cf. Brachmann, "*Zu den Minnesängern*" (*A. J. P.*, Vol. VIII 3, p. 373). R. M. Meyer goes so far as to look upon the courtly love-poetry as a mere "*Abklatsch*" of an earlier popular love-lyric, clothed in a language conformable to the spirit of the twelfth century, and to prove this he compares a large number of verses of Wolfram, Neithart and Walther v. d. Vogelweide with others ascribed to earlier popular love-songs. While W. does not deny the existence of a popular love-poetry in Germany anterior to the great outburst of courtly minstrelsy in the twelfth century, he objects to a view that would make the lyric of the minstrel but the polished product of an earlier and ruder age. After a close analysis of Meyer's comparisons, W. concludes that the parallelisms in sentiment and vocabulary found between certain verses of the supposed earlier popular love-songs and the courtly lyric, are but expressions, crystallized at an early period, of an emotion not confined to any particular time, handed on from one generation to another, passing from hand to hand, yet leaving their surface untarnished. There is not a solitary "*Liebeslied*" with any resemblance to a product of minstrelsy, that at the same time bears the stamp of a popular origin. The courtly minstrelsy is not the acme of a popular love-poetry reached through a polishing and refining process at the hands of the knightly minstrel, not simply wreaths of flowers gathered from the garden of an earlier popular lyric, but a product of a new movement, of a more comely way of conceiving life among the knightly order, of new experiences and new forms of art.

J. Hornoff brings to a close his paper on the minstrel Albrecht v. Johansdorf (cf. *Am. J. of Phil.*, Vol. X 3, p. 363). Judging from Albrecht's "Gedankenwelt," furnished by his poems, he stands upon a higher plane of morality in thought and feeling than most of his contemporaries. In comparison with Reinmar he is a realist. Romance influence is readily traceable in his lines, which, however, may not have come direct, but through the productions of his contemporaries, who were swayed by it. Hornoff attempts a chronological account of the minstrel's poems.

A. Heusler contributes an article, "Zur Lautform des Alemanischen," in which he treats of the development and sound of the different kinds of *e* as the umlaut of *a* in the Alemanic dialects, and H. v. Wlislocky follows with a discussion on the saga "Die drei Mareien." In the interesting work "Alemanisches Kinderlied u. Kinderspiel aus d. Schweiz," E. L. Rochholz has traced the course of development of the story "Die drei Mareien." The saga of these spinning maidens, clearly identical with the weird sisters Urd, Verdande and Skuld, recurs again and again, not merely in Teutonic fairy-tales and legends, but is repeated in the songs of Hungary and Transylvania. Wlislocky translates some of these and furnishes additional matter concerning the saga and its counterparts in other countries.

Max E. Blau continues his article on the "Alexiuslegende" from the last vol. of the "Germania" (cf. *Amer. J. of Phil.*, Vol. X 3, p. 361). The present paper examines the Alexius MSS A, V and R, in possession of the Vienna Imp. Library, the Church Library of Annaberg (Erzgebirge), and the Univ. Library of Königsberg respectively. We sum up B.'s results in the following: 1. V and A offer complete texts; R, owing to the carelessness of the writer, is much shortened, although exhibiting a remarkably clear and fine penmanship that may point to the end of the fourteenth century. 2. All three MSS show a pronounced Middle-German character. 3. V and R form one group, A is the representative of a second, and all are versions of a lost older corrupted text. 4. By a comparison of these groups we may obtain a text that can be used for critical purposes. B. prints the text R (Königsberg) with emendations, and the readings of A and V at the foot.

"Zur Tristansage," by E. Kölbing, opens with a sharp reply to the attack which O. Glöde (cf. *Am. J. of Phil.*, Vol. X 3, p. 358) made upon Kölbing's views (cf. *Zur Überlieferung d. Tristansage*, Heilbron) as to the relation of the M. H. G. Tristan to the older French version. K. assures us that he would gladly have owned himself wrong if Glöde's article, which, by the way, he calls "ein literarisches Curiosum," had succeeded in convincing him of his errors. After a few more tilts with Glöde, and a brief summary of his former arguments, which certainly place Gottfried v. Strassburg in a less ideal light, he dismisses the subject "um den Leser dieses Blattes nicht mit Wiederholungen von Bekanntem zu langweilen," and calls attention to some striking points of correspondence, heretofore scarcely noticed, between the combat of Tristan and Morolt in Gottfried's poem, and that of Guy and Colbronde in Bishop Percy's folio MS edit. by Hales and Furnivall, vol. II, p. 509. K. prints the strophes in question, and adds some suggestions with regard to this episode in the French Guy romances.

K. Bohnenberger's paper, "Schwäbisch  $\epsilon$  als Vertreter von  $a$ ," should be read in connection with the articles of Franck (Zeitschr. f. d. A. 25, p. 218), Luick (Beiträge 11, p. 492), Kauffmann (Der Vocalism. d. Schwäb. in d. Mundart v. Horb, Marb. Habil. Schr. 1887), Heusler (Zur Lautform d. Alem., vol. 34, p. 112, Germania), and Bohnenberger's first paper on the subject (Corresp. Bl. f. d. Gel. u. Realsch. Württembergs, 1887, p. 502). The present article further exemplifies this phonetic change in the plural of strong nouns, in adjectives in *ig*, *lich*, *er*, *ern*, in diminutives and nomina agentis in *er*, in weak verbs, names of places, etc. Several collateral subjects and the probable reason of the weakening of the vowel in the different words are ably discussed.

Franz Kratochwil, "Über den gegenwärtigen Stand der Suchenwirt- Handschriften." This article will certainly be welcomed by those who are interested in the study of the "Wappendichter" Peter Suchenwirt. To collect and study the works of this poet seems to have been for many years the delight of F. Kratochwil, and the information which he thus accumulated he now publishes. With the aid of several friends, whom he names and to whom he expresses his indebtedness, he is now enabled to describe in detail the various known MSS which contain in part or nearly the whole of Suchenwirt's writings. In addition to a history and description of the MSS, the article contains valuable suggestions as to the grouping of the poems for a critical edition, and two important supplements (hitherto unknown) to the text. The poems of Suchenwirt are preserved, as far as it is known, in twenty-one MSS, of which the paper MS, known as A, now in the Imperial Library at Vienna, and formerly part of the library of Count Prosper Sinzendorf, is the most important. It contains forty-five of the fifty-two poems ascribed to the poet, and probably dates from the beginning of the fifteenth century. The dialect is Austrian-Bavarian. Before this valuable MS came into possession of the Imp. Library it had a curious history. Placed (1827) by the heir of Sinzendorf, Count Thurn, with the rest of his library in a room specially rented in Vienna for that purpose, it was stolen by the secretary of a friend of the Count, to whom the key had been entrusted during the temporary absence of Count Thurn on military duty. The theft was not discovered at the time. The thief, dismissed on account of other irregularities, moved to a suburb of the city, where, afraid to offer his booty for sale so soon, he concealed it, enclosed in a thin pasteboard box, in various places, at last in the cellar of his dwelling. In 1834, during a violent storm, a fearful conflagration almost destroyed the suburb, even cellars were burned out, and during all that awful night the precious MS was lying under its thin cover in a damp cellar of the burning district—and was saved. Twelve years later (nearly twenty after the theft) the thief at last took courage to offer it for sale through a broker, in the person of his son, to the Vienna antiquary, Johann Schratt, who, for a commission, undertook to dispose of it for one hundred ducats. In the "Wiener-Zeitung" of the 12th of March, 1846, the MS was offered for sale, and almost immediately purchased by the Imp. Library. Not till then, through this advertisement in the Vienna paper, did the owner, Field-Marshal Count Thurn, then living in Pest, discover his loss. Before he could take any steps to stop the sale it was completed. The only satisfaction that he obtained was the punishment of the thief and the loss of commission by the antiquary. The Imp. Library

held the reciprocal bond passed between Schratt and the broker, and likewise a copy of the advertisement in the newspaper. These facts seem to have protected the library and confirmed the sale. When, in the course of time, the chief actors in this transaction had passed away, the matter was apparently forgotten, and with it the whereabouts of the MS. It seemed to be lost a second time. Quite unexpectedly, however, this matter was cleared up before a meeting of the Philos. Hist. Class of the Ac. of Sciences, in June, 1877. When the late Dr. K. Tomaschek alluded to the great value which hereafter must be attached to the Suchenwirt MS B (Cistercian Convent, Schlierbach), since the Sinzendorf-Thurn MS had disappeared, Dr. E. Ritter v. Birk, Director of the Imp. Library, stated that the MS A had been ever since 1846 on the shelves of the Vienna Library.

O. Brenner, and the editor, O. Behaghel, discuss the different *iu* in M. H. G., i. e. the old diphthong and the umlaut of *ü*, which by no means passed into one sound, as hitherto accepted; and G. Ehrismann continues his description of a "Handschrift des Pfaffen Amis" from the last vol. of the *Germania* (Am. Journ. of Phil., Vol. X 3, p. 359).

"Bemerkungen zum deutschen Wörterbuche," vol. VII (Pflasterung to Platz). The writer, Dr. A. Gombert, furnishes a number of valuable additions to the tenth number (Vol. VII), letter P, edit. Lexer, of Grimm's dictionary. G. bestows the highest praise on the lexicographic labors of Lexer, but thinks that the references to the popular meaning of certain words in North-Germany might be increased. He also suggests that the work of Daniel Sanders and his co-laborers upon the field of lexicography be not so completely ignored in the DWb. as has been done heretofore. "Es erscheint sogar als Pflicht, das in seinen Wörterbüchern enthaltene Brauchbare auch für das Grimm'sche Wörterbuch zu verwerthen." The following words (with derivatives and compounds) find additional illustration in the article: Pflaume, Pfleg(e), Pflicht, pflücken, Pflug, Pforte, Pfosten, Pfote, Pfriem, Propf, Pfrund, Pfuhl, Pfuidichan, pfünder, Pfuscher, Phänomenologie, Pfütze, Phantasie, Pharisäer, Philanthrop, Philister, Philosoph, Phiole, Phlegma, Phosphor, Phrase, Physik, Physiognomik, Piano, Pichel, Pickel, Picker, Piepbock, Piephan, Pieraas, Pietät, Piez\*, Pik\*, pikant, Piket, Pilger, Pille, Pilot, Pilz, pimpeln, pink, pink!, Pinkel, Pinscher, Pinsel, Pionier, Pipi\*, Pips, Pirat, Pirr, Pistazie, Pistolet, Pitsch, Pitschel, pitzeln, Plackerei, Plageteufel, Plaid\*, Plagge, Plakat, Plan, Planet, planieren, plänkeln, Planket\*, Plapperdipapp, pläntern, Pläsir, platonisch, plätschern, Platte, Plätte, Platz. The words: Piez (papilla)—found, however, under Bietz DWb., Pik (peak), Pipi (bird-call, Goethe, Gedichte I 169, Hempel), Plaid (Geibel, Gedichte), Planket (Sanders Wb.) are omitted entirely by Lexer.

"Norddeutsche und Süddeutsche Heldensage und die älteste Gestalt der Nibelungensage." In this paper Dr. Golther continues (cf. Am. J. of Phil., Vol. X 3, p. 364) the still unexhausted subject of the relation of the North-German heroic legends to those of South-Germany on the one hand, and to the Norwegian *Þiðrekssaga* and Danish *Folkeviser* on the other; finally, the relation of the Norse and German legends generally to the probably common source, the Old Frankish sagas. After disentangling the North-German legends

from the Norwegian stories, into which a number of Scandinavian features have found their way, the former show a close affinity to the South-German. The *Nibelungensaga* wandered in "Spielmannslieder" from South-Germany to the North (Westphalia and Hannover) and was embodied in the Low-German legends about 1100. The ground had been well prepared for its reception by other popular heroic ballads then in vogue in the lowlands. The Old Frankish saga which entered South-Germany in the eighth and ninth centuries, received in the tenth and eleventh many additions and alterations. The stirring events that took place on the eastern frontier, the harrying of the "Ostmark" by the Hungarians, the wars of the Ottos, of Henry II against the Slavonic races and Danes, left their impressions on the saga. The Siegfried of the Frankish legend was modified, earlier and ruder notions were done away with, in other words, the M. H. G. poems received new elements and were in certain portions so changed by the compilers as to suit the feelings and conditions of their time. From these later features these works must be cleared to become at all representatives of the saga that entered North-Germany in the eleventh century. The Old Frankish stories, that after many a curious fate in their migrations south and north, were destined to meet again in the thirteenth century in the *Þiðrekssaga*, may be obtained best and safest from a comparison of the *Norse versions* with those of *South-Germany* after carefully removing in both all additions in myth and saga which they received on their long journey. Golther's article is of considerable length and interest.

Franz Joster, "Zur Freckenhorster Heberolle," treats of a deed purporting to be executed by Bishop Erpho of Münster, and dated 1090, by which the date of the Old Saxon "Heberolle" (Heyne, *Kl. altnied. deut. Denkm.* p. 65) might have been conclusively settled. The authenticity of the deed had been doubted before by J. Grimm, and Joster now gives reasons to prove that it must be a forgery of the first half of the twelfth century, but that it might, after all, be useful in giving us a hint as to the correct interpretation of the passage beginning "In anniversario" and closing "therô iungeronô twê malt" (Heyne, p. 79, 514-16). The lines contain the words *neppenon*, *inganga*, *iungeronô*, which J. translates respectively by "Weinpocale, Besuch (i. e. Bewirtung), Jungfern." The passage now reads: Am Gedächtnistage der heil. Thiadhild für die *Weinpocale* (der Herrn) und für Almosen und für den *Besuch* der Jungfern zwei Malter (cf. Heyne, Glossary).

L. Fränkel prints a valuable bibliography, in chronological order, of the Uhland literature, including such desirable information as references to the reviews written of the different works of Uhland at the time of their publication, number of pages, etc. This is the first real approach to an exhaustive and methodical attempt to collect all the widely scattered writings of this most popular poet, superb scholar and patriot. The thanks of all students in modern philology and German literature are due to Mr. Fränkel for the patient and arduous labor he has bestowed upon this excellent catalogue.

O. Brenner prints one of the oldest German private letters in existence, accompanied by some orthographical notes. It dates probably from between 1303-6, and lies among the records of the Munich "Angerkloster" in the Munich Royal Archives.

O. Behaghel has a short note relating to his paper in the present number, on the M. H. G. *iu* and  $\frac{1}{2}$ , and F. Losch furnishes a contribution "Zur Runenlehre," in which he discusses the existence and use of certain runes or "mystische Zeichen" among the Germanic races prior to the introduction of the Latin alphabet and the subsequent development of the Runic alphabet in the beginning of the third century.

Th. v. Grienberger, "Die Vorfahren des Jordanes," finds the solution of the question as to the true name of the father of Jordanes neither with Mommsen (Mon. Germ. Hist. Vorrede, VI, and index, p. 146) nor Mühlhoff. The former has *Alanoviiamuth(is)*, and Mühlhoff separates *Alanovii—Amuthis* (two genitives), the first referring to the name *Candac(is)*, which stands in the text before the name *Alanoviiamuth(is)*. Grienberger writes *alano—viiamuthis*; Uiiamuth, Goth. Veihamôths, was the father's name. *Alano* should read *Alan*. *d.*, i. e. *Alanorum ducis*, belonging to *Candac(is)* (in apposition). In a second short paper G. shows that "Êriliva" was the authentic name of the mother of Theoderic the Ostrogoth.

W. Golther follows with an interesting paper on the "Sprachbewegung in Norwegen," in which he criticizes the attempt of Ivan Aasen, Høyem and other Norwegians to supplant the Danish idiom in Norway by a new language, based upon the living Norway dialects. J. Storm in his valuable little work "Det nynorske Landsmaal," Kopenhagen, 1888, fairly characterizes this new speech when he says that it is an idiom "qui a le malheur de ne pas exister."

R. Springer supplies additional grammatical notes and emendations "Zu Gerhard v. Minden" (cf. Jahrb. d. Vereins f. nied. deut. Sprachf. IV), and K. Reissenberger prints some fragments and their description from the "Weltchronik Rudolfs von Ems." These fragments are found in the Land-Archives of Graz, and date probably from the thirteenth century.

Three minor contributions, "Zu Wolfram," by the editor, Otto Behaghel; a new translation of the word *jappesstift* = schlangentachel, by G. Ehrismann (in Lexer, MHG. Wb. = fussangel), and favorable criticisms of Sweet's History of English Sounds, and Elias Steinmeyer's Epitheta d. mhd. Poesie, close the thirty-fourth volume.

C. F. RADDATZ.

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NEUE JAHRBÜCHER FÜR PHILOGIE UND PAEDAGOGIK. 1889.

Fascicle 7.

57. Das characterbild der Elektra bei Aischylos. J. K. Fleischmann, Hof. The attitude of Elektra's soul, hate and horror of Klytæmnestra and Aigisthos, is brought out by events which precede the action of the Choephoroe; her will is necessarily turned in the direction of a struggle for righteous retribution, and the misdeeds of the mother increase this hatred, causing the daughter to be an ever active witness of the mother's guilt. But the oblation at the father's grave first gives her opportunity to take part in the course of events, and to assume a distinct attitude towards the impending struggle. The poet has placed the development of her character, under the stress of an unalterable

fate, in close relation to the motive of the drama, and has here displayed great powers in psychological analysis. The proof of this latter assertion constitutes the burden of the present article.

58. Die vorstellungen von gottheit und schicksal bei den Attischen rednern. H. Meuss, Liegnitz. This is a "beitrag zur griechischen volksreligion," as is also No. 88, by the same author, in the 12th fascicle; it is a very valuable and exhaustive discussion of the subject, covering thirty pages. The questions treated are: (*a*) the conception of the deity, (*b*) the power of the deity, (*c*) the penal justice of the gods, (*d*) the conception of sin, (*e*) the significance of human courts of justice, (*f*) the nature of divine punishment, (*g*) the deity as the sender of evil, (*h*) as the saviour of the innocent, (*i*) piety the source of blessedness, (*j*) the import of the oracle, (*k*) the different deities mentioned by the orators, (*l*) the *δαίμων* and the *δαμόνιον*, (*m*) *μοῖρα*, (*n*) *τύχη*.

59. Zu Platons Gorgias. H. von Kleist, Leer (Ostfriesland).

60. Zu Quintilianus. M. Kiderlin, Morsbach. Critical notes on books V and VI.

61. A review, by H. Peter, of Lucian Müller's edition of Noni Marcelli compendiosa doctrina. Pars I et II; Lipsiae. Müller is severely criticized for the many liberties he has taken with the text, and especially because he has in many instances corrected the mistakes of Nonius. A correct edition will give the text as the author wrote it, although he may have made misquotations and given incorrect explanations and references.

62. Zu Vergilius, Aen. IX 329 ff., by E. Brandes, Schwetz an der Weichsel. Read l. 330 "armigerum regis premit aurigamque sub ipsis"; cf. l. 327.

Fascicles 8 and 9.

63. Fasti Delphici. I. Die priesterschaften. H. Pomtow, Berlin. Studies in Greek chronology, taking up the discussion of the erection of the Delphic tables of chronology especially. These are the tablets of the priests, the lists of archons, etc. Some space is also devoted to a discussion of the most prominent ancient genealogies.

64. Zur überlieferung der griechischen grammatik in byzantischer zeit. L. Voltz, Gieszen. A discussion of the value of the treatise of Drakon-Diasorinos for this purpose.

65. Zu Julius Capitolinus. H. Stending, Wurzen. An emendation of O. Hirschfeld's emendation in vita Albini 13, 10. He proposes to read nobis after senatus. See O. Hirschfeld in Hermes XXIV, p. 106.

66. Zu den Priapea. H. Stending, Wurzen. In 63, 17 f. before inventis read novis.

67. Zum lateinischen irrealis praeteriti. P. Stamm, Rössel in Ostpreußen. On -urum esse, and -urum fuisse when the conclusion of a condition contrary to fact is placed in the indirect discourse.

68. Studien zur geschichte Diocletians und Constantins (continuation of the article in the Jbchr., 1888, 713-726). O. Seeck, Greifswald. Idacius und

die Chronik von Constantinopel. This is an attempt to prove that there had been carried to Byzantium a 'stadtrömische chronik,' which was continued there for 100 years from about 368 A. D., and that Idacius made use of it. The information in the chronicon Paschale is trustworthy only so far as it rests upon this chronik.

69. Ueber den rückzug des Caecina in jahre 15 A. D. F. Knoke, Zerst. The *pontes longi* of Tac. Ann. I 63 must have been situated west of the Ems.

70. Timaos und Ciceros Tusculanen. H. Kothe, Breslau. K. takes the position that Timaos is not the source from which Cicero drew Tusc. V, §§57-63 and 97-105. The chronology of Timaos is, however, the source which the Marmor Parium follows, since both end with the same date (264); especially for the beginning of the tyrannis of Dionysios the Elder (403).

71. A critical note on Eiresione, by A. Ludwich, Königsberg.

72. A review, by O. Crusius, of Robinson Ellis's edition of the Fables of Avianus. The first part of the article is a defence of Ellis against criticisms made in the Berliner Wochenschrift, 1888, No. 47. The second part contains a brief review. One great merit of the work is that the commentary illustrates by the use of contemporaneous literature, thus avoiding the mistake of Cannegieter, who took his material from writers of the Augustan age. The fables of Babrios, the principal source of this collection, have been diligently examined. The index verborum is reliable and is almost complete. *Et* and *que* are omitted, *atque* is given. In the prolegomena Avianus is shown to be the true spelling; perhaps Ellis is too much inclined to assume that the prosody of Avianus was prosody. The diction and style of Avianus are concisely and aptly characterized. More prominence, however, should have been given to the contrast between the predominating Vergilian style and the trivial nature of the contents. With reference to MSS, Ellis makes use of Fröhmen's collations, also those of Baehrens. He also collates MSS of Oxford and the British Museum, never of the Bodleian. Although Ellis has been more conservative in his treatment of the text than his immediate predecessors, yet in places he has conjectured too freely. The third part of the article is devoted chiefly to passages which Crusius interprets differently from Ellis.

73. A critical note zur griechischen anthologie, by M. Rubensohn, Potsdam. On Palat. X 121; a correction of Engel's de quibusdam anthologiae graecae epigrammatis comm., Elberfeld, 1875.

#### Fascicle 10.

74. Wie verstanden die alten das Homerische *ἡεροφοῖτις*. A. Ludwich, Königsberg. The epithet *ἡεροφοῖτις* occurs but twice in Homer, and the *e* as a descriptive of the Furies: I 571; T 87. The word is commonly derived from *ἀήρ* air or darkness, and *φοιτᾶω*; at the same time some propose to derive it from *ἐρα* earth, or *ἐρα*, *εἶλαρ* (*ἱλαρ*) blood. For this latter word there is, however, no pre-Alexandrian evidence; the explanation of *ἡεροφοῖτις* as equivalent to *εἰαροπῶτις*, blood-drinking, rests solely upon Schol. Townl. T 87.



75. Die neueste berichterung der Hesiodischen textesüberlieferung. R. Peppmüller, Stralsund. This is a critical estimate of the value of the newly found Paris fragments of Hesiod, and attaches itself to the report upon these fragments made by Karl Sittl in the Sitzungsbericht der k. bayr. Akademie, 1889, III, pp. 351-362. These contain of the Theogony vv. 72-145, 450-504, and of the Shield 75-298, with a second page containing again vv. 87-138. The object of this paper is to discuss at length those readings of this Paris codex which are peculiar to it, so far as they are new and have any critical value.

76. Beiträge zu Polybios. Th. Büttner-Wobst, Dresden. This is a continuation of his article on the same subject in the Jahrbücher, 1884, pp. 111-122 (see Am. J. Phil. VII 397, 17). This contribution but slightly modifies the results reached by Hultsch (Phil. XIV 288 ff.), whose work in turn rests upon Benseler somewhat. Seven principles are discovered to underlie the diction of Polybios: (1) the concurrence of *καί* and proper nouns beginning with a vowel is a limited usage, (2) *καί* occurs before *εἰκοσι* and *εἰκοστός*, once before *ἐξ*, and once before *ἐξῆς*, (3) *καί* does not occur before diphthongs, except in the case of *αὐτός* and compounds beginning *αὐτο-*, (4) hiatus occurs between *καί* and *ὑπό*, *ἐν*, *ἐκ*, *ἐπί*, *ἀπό* and their compounds, also between *καί* and *ὥς*, *ἕως*, *ὡσαύτως*, *ἔτι*, *ἕτερος*, and a privative, and in the phrase *ὅσον γε καὶ ἡμᾶς εἰδέναι*, (5) crasis occurs between *καί* and *ἐάν* (*ἄν*), *ἐκεῖνος*, *ἐκεῖ*, *ἐκεῖθεν*, *ἐκείσε*, *ἐπειτα*, the sing. of the 1 pers. pron., *ἐντεῦθεν*, *ἐνταῦθα*, *ἄν* and *ἀγαθός*, (6) every other concurrence of *καί* with a vowel is avoided, (7) Polybios intentionally deviates from the preceding rules when he follows the words of other writers, uses fixed phrases, or quotes documents.

(23). Zu Manilius. Th. Breiter, Hannover; K. Rossberg, Hildesheim. The article by Breiter is a continuation of his studies on Manilius; in the 12th fascicle he brings these studies to a close. The article by Rossberg gives the most important variations of codex G(emplacensis), as collated by P. Thomas in his *lucubrationes Manilianae*.

(62). Zu Vergilius, Aen. VII 37 sqq., by H. Ball, Berlin. Advena refers to Aeneas; exercitus is the partic. adj., translated der geprüfte (geplagte) fremdling (ankömmling)

(48). Zu Sallustius Cat. 60, 2, by H. Stending. For *cum infestis signis read cuncti*, etc.

#### Fascicle 11.

77. Aristoteles Ethicorum Nicomacheorum libri tertii capita XIII, XIV, XV enarrata. R. Noetel, Posen. These three chapters are on the subject *σωφροσύνη*, Aristotle's treatment of which falls under three heads, according to Noetel: (a) p. 1117b, 23 sq., in which the virtue under discussion is defined; (b) as far as p. 1118b, 8, in which the application (*περὶ ποῖα*) of the virtue is treated; (c) in two subdivisions: 1118b, 8-1119a, 20, de medietate temperantiae; 1119a, 21-33 (qui spontanei), 1119a, 33-b 18 (et qui iustae ratiocinationis in temperantia sit locus).

78. Zu Polybios [II 37, 10]. F. Hultsch, Dresden-Striesen. The reading *τοῦτο τὸ ἔθνος* is proposed for the present reading *τοῦτο τὸ μέρος*.

79. Das geburtsjahr des Zenon von Kition. F. Susemihl, Greifswald. In his *Analecta Alexandrina chronologica* (Greifswald, 1888), Susemihl declares, with Rohde and Gomperz, his belief to be that 336-5 is the time of Zeno's birth, and 264-3 the date of his death, siding with them against Unger. In the present article he holds to the same dates, the cause of this re-assertion of his opinion being the appearance of K. Brinker's *Das Geburtsjahr des stoikers Zenons aus Citium und dessen Briefswechsel mit Antigonos Gonatas* (Schwerin, 1888).

80. Ueber eine schrift des Aristarcheers Ammonios. F. Susemihl, Greifswald. This is in line with O. Schneider's *De veterum in Aristoph. schol. fontibus* (Stralsund, 1838), and Blau's *De Aristarchi discipulis* (Jena, 1883). Susemihl ascribes to Ammonios the *ἀναγπαφῆ* mentioned in the scholia of Aristophanes' *Wasps*, l. 1239.

81. *Coniecturae Xenophontaeae*. K. Heude, Copenhagen. Critical notes on the *Memorabilia*.

82. A continuation of Stadtmüller's *Zur Anthologia Palatina*; *Jahrbücher*, 1888, pp. 353-361 (see *Am. J. Phil.*, X 251).

83. Ein griechisches epigramm. M. Rubensohn, Potsdam. This is a very good interpretation of No. 810 in Kaibel's *Epigrammata Graeca*, third line, by the aid of two inscriptions: C. I. L. VI 17170<sup>3</sup>, and Orelli, 2445.

84. On a line in Philodemus de poematis, which makes mention of Crinis, reputed to be a stoic philosopher. The article is by H. Usener, Bonn.

(12). *De Q. Ennii annalibus II*. A. Reichardt, Dresden. This discusses: (a) the syllabic quantities, (b) the versification of the Annals. How in these two points do they differ from the poetry of a late age? Final -ōr is found 7 times before a vowel, and final -ōr but once (Vah. 436 = M. 455). In the *Aeneid* -ōr before a vowel is found 5 times, and in *Aen.* I ōr is found 16 times. Final -ōr before a vowel is therefore a distinguishing characteristic of the Annals, or age of Ennius. The quantities āt, ēt, īt are not characteristics of the Annals, for they can be paralleled elsewhere, except -ēt in *esset* (V. 86 = M. 81), and it in *infit* (V. 368 = M. 417). *Infit* is, however, in a rhetorical pause. There is nothing especially new in R.'s treatment of the quantities of final syllables of the first declension, nor his discussion of intermediate syllables. Ennius has 5 verses made up of spondees: 34, 125, 174, 603, 604 (in M. 66, Naevius B. P. 27, 169, 467, dubia 5). A similar verse is Catullus 116, 3; the anapaest *avium* (V. 97 = M. 91) is to be read by synizesis. The proceleusmaticus, *capitibus* (M. 267) should perhaps be read as anapaest, *capitis*. The *tnesis*, *cere comminuit brum* (V. 586 = M. 552) belongs to the satires. The verse *Massili* portabant iuvenes ad litora *tanais* is not mentioned (V. 605 = M. 5 falso adscripta). R. treats fully of alliteration, giving 205 cases of this between two to seven words; he has one case of adnomination (V. 412 = M. 439). The article is by no means exhaustive. The remarkable cases of apocope, *endo suam do = domum* (V. 563 = M. 553), and in V. 561 = M. 554, and in V. 451 = M. 555, are omitted. The concurrence of the grammatical accent and the ictus is frequent (V. 476 = M. 466; cf. *Hom. Il. XI* 679). R. goes too far in his search for alliteration, by ignoring the prefixed syllable, e. g.

*intempestata teneret* (V. 21 = M. 21), or in V. 572 = M. 572, or V. 259 = M. 259. R. does not allude to the frequent homoeoteleuton; it is true that it is found in other poets, but in the Annals it is noteworthy how often the semi-quinarian caesura and the verse end not only in the same letter, but often in the same syllable. Examples of both in Müller's ed. are vv. 12, 26, 214, 225, 352, 362, 404, 409, 498, 512, 604, and especially v. 561: *novibus explebant sese terrasque replebant*.

85. Zur etymologie der lateinischen participium praesentis activi. J. Weisweiler. The theory of Curtius is untenable, that an old participial ending *-unt* or *-ont* can come from a form *volun(t)-s*, from which come also the words *volunt-arius* and *volun(t)-tā(t)-s*. *Voluntas* cannot be derived from *volun(t)s*; nor can *potestas* and *egestas* come from *poten(t)s* and *egen(t)s*; as Kühner maintains, Lat. Gram. I 655. Participles (adjectives) ending in *-us* form substantives by means of *-ia*; so we have *volentia*, *bene-volentia*, *ind-igentia*, *potentia*. This was to avoid a stem ending in *t(i)* being followed by a suffix beginning with *t*. *Voluntas* for *volontas* goes back to the substantive *volo*, *volonis*, derived from the verbal stem *vol-*.

86. Zu den textquellen des Silius Italicus, by L. Bauer. H. Blass, in a dissertation, classified 25 MSS of Silius Italicus into 3 groups. G. Wartenburg (Jhbbr., 1887, p. 431) treated of another one belonging to the Museum of the Propaganda in Rome. Bauer in this article deals with an additional one belonging to the Corvina Library of Buda-Pest; he places it in Blass's second group.

87. Zu Tacitus Annalen. A. E. Schoene, Blasewitz. The following emendations are proposed: I 8, *ex quis* < *exsequiales* > *maxime*; IV 72, *terga urorum delegit*. This *urorum* is a corrupted marginal note for v. corium (i. e. valet corium), as explanatory of the use of the word *terga* in the text for *tergora*; XI 26, ut *senecta principis* to be read ut *se secta principis*; and XII 27 to be read *alario* < *movit* > *monitos*.

#### Fascicle 12.

88. Die vorstellungen vom dasein nach dem tode bei den attischen rednern; ein beitrage zur geschichte der griechischen volksreligion. H. Meuss, Liegnitz. Two conclusions are reached: (a) that the dead are conceived of as still existing, conscious, but generally inoperative; (b) for the ὀρθῶς λογιζόμενος death has no terrors, and posthumous praise can afford a certain pleasure to the dead. See No. 58 above.

89. Ad Lucretium II 288 sqq. C. Haberlein. Munro's emendation of the defective verse 291 by the insertion of *hoc* is followed: *et devicta quasi* < *hoc* > *cogatur ferre patique*. Munro makes *hoc* accus. after *ferre patique*; Haberlein puts it into the abl. (= *hac necessitate*): *mens ipsa . . . hac necessitate quasi devicta*.

90. A review, by Hermann Hitzig, of Valckenaer's *critische studien zu Pausanias*. This is an interesting description of the condition of Valckenaer's MS containing his critical work on Pausanias. This MS since 1861 has been in the possession of the Leiden Library, and is catalogued as Q 389. As is

known, most of V.'s work on Pausanias was given out in his notae ad Herodotum, and the diatribe in Euripidis perditorum dramatum reliquias.

91. "Ωρα = stunde bei Pytheas?, by M. C. P. Schmidt, Berlin. This is answered in the negative.

(5). Der Thesaurus der Egestaier auf dem Eryx und der bericht des Thukydidēs. K. Hude, Kopenhagen. On VI, §46 in Thucydides. Meineke (Hermes, III 372) had proposed the emendation *ἐπάργυρα*. Roscher (Jahrbücher, 1889, pp. 20 ff.; Am. Journal Phil. XI 113) proposed the emendation *ὑπάργυρα*. Hude, in the present article, argues for the traditional reading *ἀργυρᾶ*, demurs against the argument that silver vessels covered with gold were at all common at Egesta, and declares it to be impossible in his opinion to argue the prevalence of silver vessels in Egesta from the Venus cult so prevalent there, especially in the face of such epithets applied to Venus as *χρυσῇ*, *πολύχρυσος*, *χρυσῷ κοσμηθεῖσα*, *χρυσόστέφανος*.

92. *De coincidentiae apud Ciceronem vi atque usu scripsit* H. Lattmann, Göttingae, 1888, reviewed by M. Wetzel. This book is a valuable contribution to the study of the historical syntax of the Latin language. It displays unusual diligence, acuteness and breadth of view. The division, however, of the temporal relation between clauses into (1) congruenz, (2) antecedenz, (3) incongruente gleichzeitigkeit, is objectionable. This relation belongs to one of two principal classes: A, (1) relative zeitgebung. This will include (2) and (3) of Lattmann's division, if we use the word beziehung in its proper sense. Class B will indicate a congruenz (coincidenz) where there is an agreement absolute or relative. In bene fecisti quod mansisti there is properly not relative time, but agreement in absolute time. In dixi bene eum fecisse quod mansisset, the word mansisset stands in relative time to dixi; agreement of time (uebereinstimmung des tempus) is made impossible on account of the infinitive.

(48). Zu Sallustius (Cat. 60, 2). Critical note by H. Steuding, Wurzen.

(36). Zu Caesars Bellum Gallicum V 34, 2, by O. May; for numero read saepe numero.

93. Zu Plautus Aulularia und Terentius Andria. A. Fleckeisen, Dresden. Aul. 537 sqq. to be read:

Nimiū lubenter ēdi sermonēm tuum.

¶ Ain < véro >? audivisti? ¶ Úsque a principio ómnia.

¶ Tamen < hércle > e meo quidem ánimo facias réctius

Si nítidior sis filiai núptius.

Vv. 545-6: Immóst et < tibi > di fáciant aliquanto út siet  
plus plúsque < et > istuc sóspitent quod núnc habes.

Terence probably had these last two verses before him when he wrote the five verses 783-787 of the Andria. These verses Fleckeisen, in his edition of Terence, soon to appear, will edit as follows:

783 sqq. Quis hic lóquitur? < e u g e > O Chrêmes per tempus ádvenis  
ausculta. ¶ Audivi iam ómnia. ¶ Ain tu? haec ómnia?

¶ Audívi, inquam, a princípío. ¶ Audistin, óbsecro?

em scélera: hanc iam in cruciátum oportet ábripi.  
hic est ille, ne te crédas Davom lúdere.

94. Zu Apollonius Sophistes (p. 81, 18 Bk.). A note by A. Ludwig, Königsberg.

Verzeichniss der im jahrgang 1889 beurteilten schriften.

Sachregister.

Berichtigungen im jahrgang 1889.

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W. O. SPROULL.